

Guillaume LEKEU

(1870-1894)

à Eugène YSAÏE

SONATE

en Sol

pour PIANO et VIOLON

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Piano et Violon . . . . . net. 8 »

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Transcription pour Piano et  
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A EUGÈNE YSAÏE

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# SONATE

pour  
PIANO ET VIOLON.

GUILLAUME LEKEU

## I

Très modéré.

VIOLON.

PIANO.

*p*

*pp*

*Rit.*

*Rit.*

*pp*

*p*

*pp*

*pp*

*pp*

*una corda*

*tre corde*

The musical score consists of four systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The first staff has a treble clef and a key signature of one sharp (F#). It begins with a *pp* (pianissimo) dynamic and a *mf* (mezzo-forte) dynamic. The second staff has a bass clef and a key signature of one sharp (F#). It begins with a *p* (piano) dynamic and a *pp* dynamic, followed by a *mf* dynamic. The system includes triplets and slurs.

**System 2:** The first staff has a treble clef and a key signature of one sharp (F#). It begins with a *f* (forte) dynamic and a *ff* (fortissimo) dynamic. The second staff has a bass clef and a key signature of one sharp (F#). It begins with a *sf* (sforzando) dynamic and a *f* dynamic, followed by a *ff* dynamic. The system includes triplets and slurs.

**System 3:** The first staff has a treble clef and a key signature of one sharp (F#). It begins with a *dim.* (diminuendo) dynamic and a *pp* dynamic. The second staff has a bass clef and a key signature of one sharp (F#). It begins with a *p* dynamic and a *pp* dynamic. The system includes triplets and slurs.

**System 4:** The first staff has a treble clef and a key signature of one sharp (F#). It begins with a *pp* dynamic and a *p* dynamic, followed by a *pp* dynamic. The second staff has a bass clef and a key signature of one sharp (F#). It begins with a *pp* dynamic and a *p* dynamic, followed by a *pp* dynamic. The system includes triplets and slurs.

Performance instructions include "Ped." (pedal) and "2 Ped." (two pedals). The text "8<sup>a</sup> bassa" appears below the second staff of the second system.

The musical score consists of five systems of staves. The first system shows a piano introduction with a treble staff and a grand staff (treble and bass). Dynamics include *pp* and *pp sempre*. The second system begins with a *Rit.* marking and a boxed number 2. It features a grand staff with *pp* dynamics and *Ped.* markings. The third system continues with a grand staff, including *pp*, *Cresc.*, and *Ped.* markings. The fourth system includes a grand staff with *f soutenu*, *sf*, *pp*, *Dim. molto*, and *Rit.* markings. The fifth system concludes with a grand staff featuring *f*, *sf*, *pp*, *Dim. molto*, and *Rit.* markings.

Vif et passionné

Vif et passionné

The musical score is written for piano and violin. The piano part is in G major, 2/4 time, and the violin part is in G major, 2/4 time. The tempo is 'Vif et passionné'. The score consists of 16 measures. The piano part begins with a piano (pp) dynamic and features a triplet of eighth notes in the first measure. The violin part begins with a mezzo-piano (mp) dynamic and features a triplet of eighth notes in the first measure. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, dynamics (pp, mp, p, f, Cresc., Rit.), and articulation marks (accents, slurs, trills). The piano part has a complex texture with many chords and moving lines, while the violin part is more melodic with some trills and slurs.

3 *p*

*pp*

*pp*

*mf*

*f*

*poco rit.*

*dim.*

*pp*

*cresc.*

*cresc.*

Ped.

\* Ped.

\* Ped.

\*



The musical score consists of five systems, each with a single melodic line and a grand staff (treble and bass clef). The key signature is one sharp (F#).

- System 1:** The melodic line begins with a forte (*f*) dynamic. The grand staff also starts with *f*, then moves to fortissimo (*ff*). A "Ped." (pedal) marking is present in the bass staff.
- System 2:** The melodic line ends with a piano (*p*) dynamic. The grand staff includes a "Ped." marking and a "pp subito" (pianissimo subito) instruction.
- System 3:** The melodic line is marked *pp*. The grand staff also features *pp* markings and multiple "Ped." instructions.
- System 4:** The melodic line includes a *dim.* (diminuendo) marking. The grand staff features a *dim.* marking, a fortissimo (*ff*) section, and a *pp* section.
- System 5:** The melodic line ends with a mezzo-piano (*mp*) dynamic. The grand staff concludes with a *pp* section.

Additional markings include slurs, ties, and various articulation marks throughout the score.



*rall.*  
4<sup>e</sup> corde

*a Tempo*

*pp* *f* *mf* *ff* *a Tempo* *pp*

*pp* *pp*

*p* *cresc.* *cresc.* *sf*

This page of musical notation is for a piano piece in G major and 3/4 time. It consists of five systems of staves, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'sf', 'p', 'cresc.', and 'ff tremolo'. The piece is in G major and 3/4 time.

The first system (measures 1-4) begins with a treble staff containing a half note G4, a quarter note A4, and a half note B4, followed by a whole note G4. The bass staff contains a half note G2, a quarter note A2, and a half note B2, followed by a whole note G2. The second system (measures 5-8) features a treble staff with a half note G4, a quarter note A4, and a half note B4, followed by a whole note G4. The bass staff contains a half note G2, a quarter note A2, and a half note B2, followed by a whole note G2. The third system (measures 9-12) shows a treble staff with a half note G4, a quarter note A4, and a half note B4, followed by a whole note G4. The bass staff contains a half note G2, a quarter note A2, and a half note B2, followed by a whole note G2. The fourth system (measures 13-16) features a treble staff with a half note G4, a quarter note A4, and a half note B4, followed by a whole note G4. The bass staff contains a half note G2, a quarter note A2, and a half note B2, followed by a whole note G2. The fifth system (measures 17-20) shows a treble staff with a half note G4, a quarter note A4, and a half note B4, followed by a whole note G4. The bass staff contains a half note G2, a quarter note A2, and a half note B2, followed by a whole note G2.

This musical score page contains four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4.

- System 1:** The vocal line begins with the dynamic *moins f*. The piano accompaniment features a continuous sixteenth-note pattern in both hands, with the number '6' written above the treble staff and below the bass staff, indicating the starting finger for the sixteenth-note runs.
- System 2:** Continues the sixteenth-note pattern in the piano accompaniment.
- System 3:** Continues the sixteenth-note pattern in the piano accompaniment.
- System 4:** The piano accompaniment continues with the sixteenth-note pattern. The vocal line has a dynamic marking of *f* (forte) and a *dim.* (diminuendo) marking. A box containing the number '6' is placed above the vocal staff, likely indicating a finger number for a specific note.

This musical score is for a piano piece, page 10. It consists of four systems of music, each with a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4.

**System 1:** The melodic line begins with a *pp* (pianissimo) dynamic, followed by a *p* (piano) dynamic. The piano accompaniment features sixteenth-note patterns with a *pp* dynamic, transitioning to a *p* dynamic. Pedal markings (Ped.) and asterisks (\*) are present below the piano part.

**System 2:** The melodic line continues with a *p* dynamic, followed by a *mp* (mezzo-piano) dynamic. The piano accompaniment includes a *p* dynamic section and a *mp* section with a triplet. Pedal markings (Ped.) and asterisks (\*) are present below the piano part.

**System 3:** The melodic line features a *f* (forte) dynamic. The piano accompaniment includes a *f* dynamic section with a triplet. Pedal markings (Ped.) and asterisks (\*) are present below the piano part.

**System 4:** The melodic line continues with a *f* dynamic. The piano accompaniment includes a *f* dynamic section with a triplet. Pedal markings (Ped.) and asterisks (\*) are present below the piano part.

A box containing the number 7 is located above the third system.

First system of musical notation. The upper staff begins with a melodic line marked *dim.* and *p*. The lower staff features a piano accompaniment with chords and a triplet of eighth notes marked *p*. The key signature has one sharp (F#).

Second system of musical notation. The upper staff continues the melodic line, marked *pp*. The lower staff features a piano accompaniment with chords and a triplet of eighth notes marked *pp*. The key signature has one sharp (F#).

Third system of musical notation. The upper staff continues the melodic line, marked *p*. The lower staff features a piano accompaniment with chords and a triplet of eighth notes marked *pp*. The key signature has one sharp (F#).

Fourth system of musical notation. The upper staff begins with a melodic line marked *mf*. The lower staff features a piano accompaniment with chords and a triplet of eighth notes marked *sf*. The key signature has one sharp (F#). The system concludes with the instruction *un poco rit.* and *con fuoco*.

This musical score is for a piano and voice piece, page 12. It features four systems of music. The first system includes a vocal line with a fermata and a piano accompaniment marked *ff*. The second system has a vocal line with a fermata and a piano accompaniment marked *simile*. The third system has a vocal line with a fermata and a piano accompaniment. The fourth system has a vocal line marked *pp* and a piano accompaniment marked *p*. The piano part consists of a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal part is a single melodic line with some rests and fermatas. The key signature is one sharp (F#) and the time signature is 2/4.

8

*ff*

*simile*

*pp*

*p*

Musical score for piano, page 13. The score consists of five systems of staves. The first system has a vocal line and piano accompaniment with dynamics *mp* and *p*. The second system features a piano solo with a forte (*f*) dynamic. The third system is a piano solo with a "Pressez" instruction and dynamics *ff* and *sf*. The fourth system includes a section marked "9 a Tempo" with dynamics *pp agité* and *ppp subito*. The fifth system continues the piano solo with a tempo change to "a Tempo".



mp *marqué*

p

cresc.

10

f

ff

Ped.

\*

Ped.

\*

Ped.

\*

Ped.

\*

The image displays a musical score for the piece "L'Espresso" by Maurice Strakosky. The score is written for piano and violin, featuring a variety of musical notations and dynamics.

**Instrumentation and Staves:**

- Piano:** The piano part is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#).
- Violin:** The violin part is written on a single staff with a treble clef and a key signature of one sharp (F#).

**Key Features and Dynamics:**

- Violin Part:**
  - Starts with a trill (tr) on the first staff.
  - Includes dynamic markings: *ff* (fortissimo) and *sf espress.* (sforzando, expressive).
  - Ends with a triplet of eighth notes.
- Piano Part:**
  - Includes dynamic markings: *ff* (fortissimo) and *sf* (sforzando).
  - Features a section marked *8<sup>a</sup> bassa* (8th measure, bass).
  - Includes the instruction *très joyeusement* (very joyfully).
  - Contains various musical notations such as slurs, ties, and triplets.

The score is presented in a clear, professional layout, typical of a musical manuscript.

E. B. et Cie 5029.

*rit.* **12** *pp*

*rit.* *dim.* *pp*

*cresc.* *cresc.* *Ped.* \*

*Ped.* \*

*ff* *dim.* *dim.*

*Viollo* *ff*

First system of musical notation. The upper staff contains a melodic line with a trill marked '13' and a crescendo leading to a *pp* dynamic. The lower staff is a piano accompaniment with chords and moving lines, also marked *pp* at the end.

Second system of musical notation. The upper staff continues the melody with a triplet marked '3'. The lower staff features a *pp* *espress.* marking and a triplet marked '3'. A *pp* dynamic is also indicated at the end of the system.

Third system of musical notation. The upper staff begins with a boxed measure number '13' and a *p* dynamic. The lower staff starts with a *pp* dynamic and features a triplet marked '3'.

Fourth system of musical notation. The upper staff includes markings for *poco*, *a*, *poco*, and *cresc.*. The lower staff includes markings for *poco*, *a*, *poco*, and *cresc.*.

The musical score consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system features a treble staff with a melodic line and a bass staff with a continuous sixteenth-note pattern, marked with a '6' and a '7'. The second system includes a treble staff with a melodic line and a bass staff with a continuous sixteenth-note pattern, marked with a '6' and a '3'. The third system includes a treble staff with a melodic line and a bass staff with a continuous sixteenth-note pattern, marked with a '6' and a '3'. The fourth system includes a treble staff with a melodic line and a bass staff with a continuous sixteenth-note pattern, marked with a '6' and a '3'. Dynamics include *mp*, *f*, *cresc.*, and *sempre*. The tempo/mood is indicated as *cresc ed animato*.

17

6 6 6 6 7

*f* *f* 3

*mp* *cresc ed animato*

6 6 6 6

*f*

*cresc.* *sempre*

6 6 6 6 6 6 6 6

*cresc.* *sempre*

Ped.



*sempre*

*mf*

*sempre*

*dim.*

*p*

**14**

*dim.*

*p*

Ped. 3 3 3 3 \*

*p*

*pp*

*una corda*

*pp*

*tre corde*

Ped. \*

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and a triplet of eighth notes marked *mf*. The left hand (bass clef) provides harmonic support with chords and single notes, marked *pp* and *mf*.

Second system of musical notation. The right hand includes a triplet of eighth notes marked *pp* and a section marked *rit.* (ritardando). The left hand continues with harmonic accompaniment, marked *pp*.

Third system of musical notation. The right hand is marked *Très modéré* and *p largement*. The left hand is marked *Très modéré* and *pp sempre*. Below the left hand, there are multiple instances of *2 Ped.* and *\* 2 Ped.* indicating pedal points.

Fourth system of musical notation. The right hand features a melodic line with a *pp* dynamic. The left hand includes a section marked *p* and *ppp*. Pedal markings include *2 Ped.*, *Ped.*, and *ppp*.

# II

23

**Très lent**

**VIOLON**

**Très lent**

**PIANO**

*pp*

*pp*

*pp*

*p*

*Rit.* *a Tempo*

*pp*

*pp*

*Rit.* *a Tempo*

*pp*

*pp*

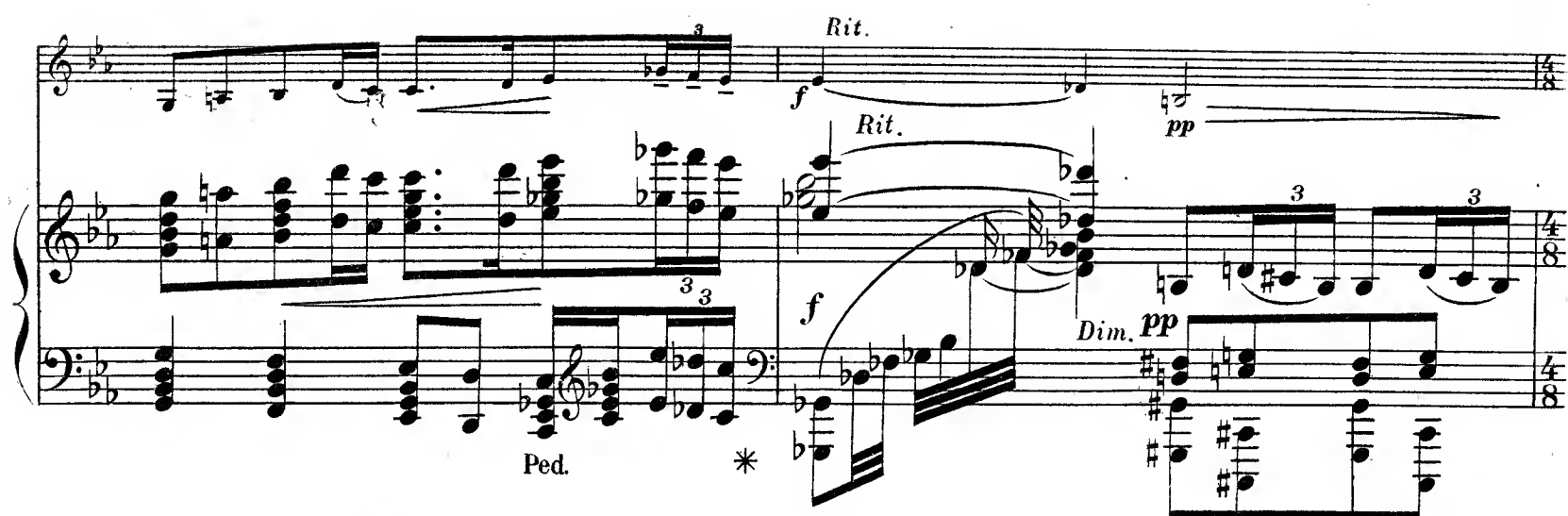
*Ped. \* Ped. \**

*pp*

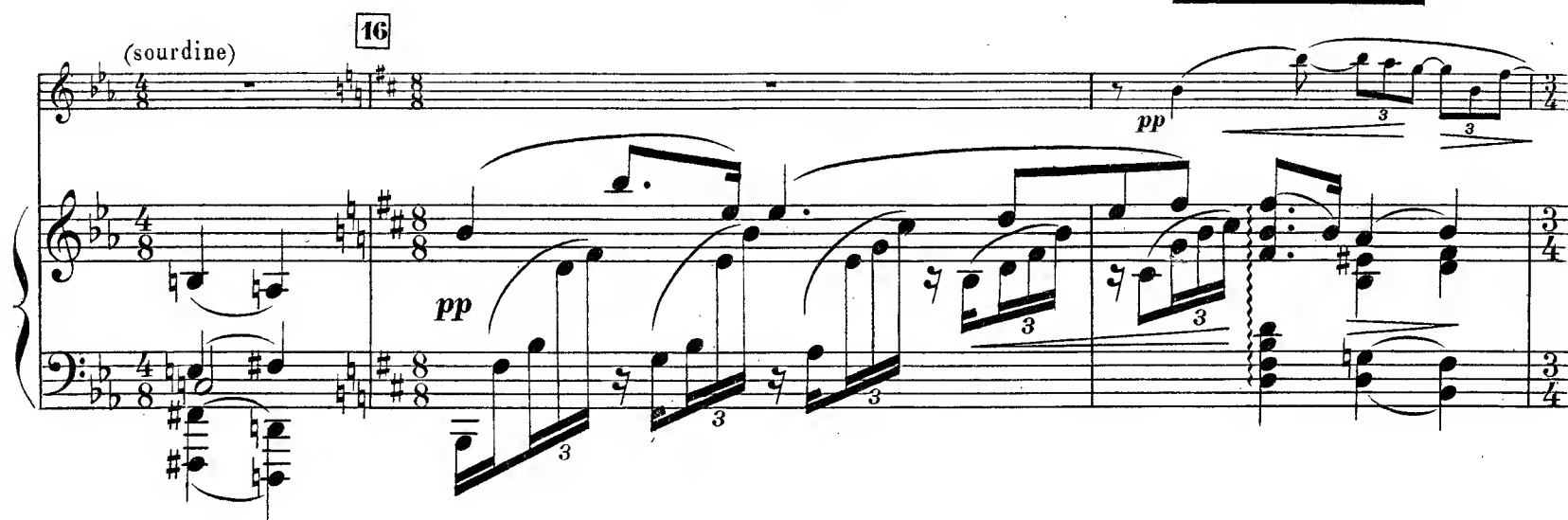
*pp*

*Ped. \* Ped. \**

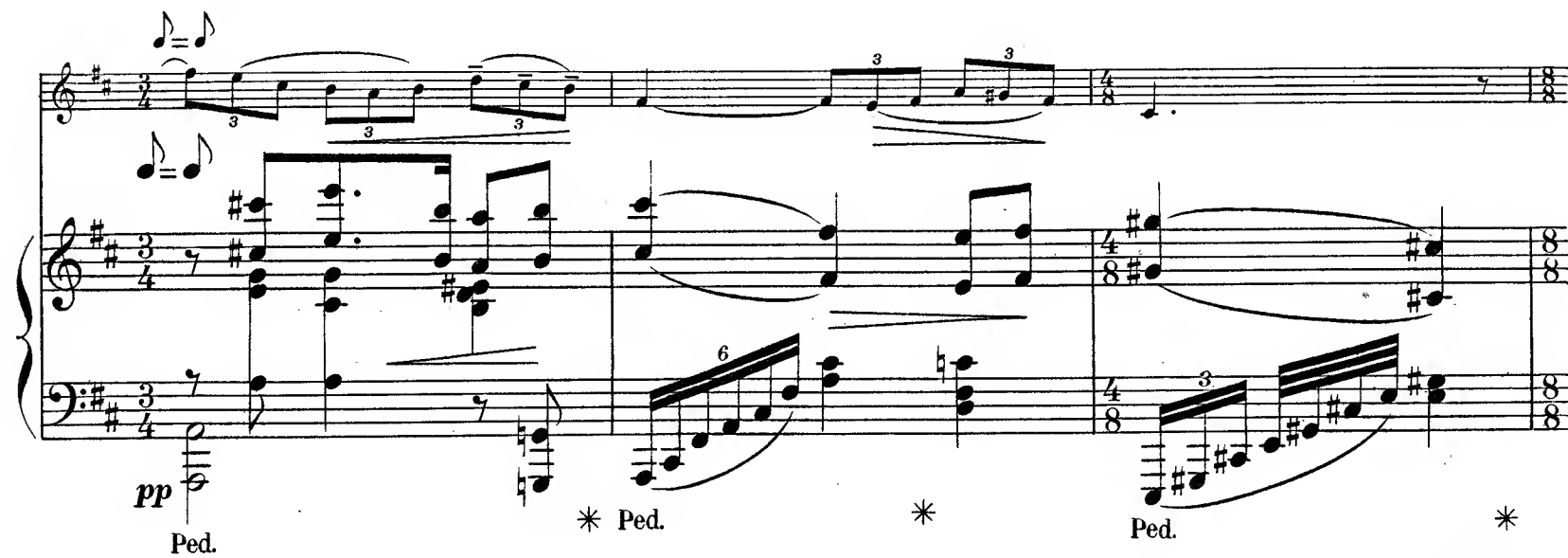
Musical score for piano, page 24. The score consists of four systems of staves. The first system has a single treble staff with a melody and a grand staff (treble and bass) with accompaniment. The second system has a single treble staff labeled "4<sup>e</sup> corde" and a grand staff. The third system has a single treble staff and a grand staff. The fourth system has a single treble staff and a grand staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*, *f*, and *sf*. It also includes performance instructions like *Dim. molto*, *Cresc.*, *Rit.*, and *a Tempo*. A box with the number 15 is present in the third system. The piece concludes with a *Ped.* marking and an asterisk.



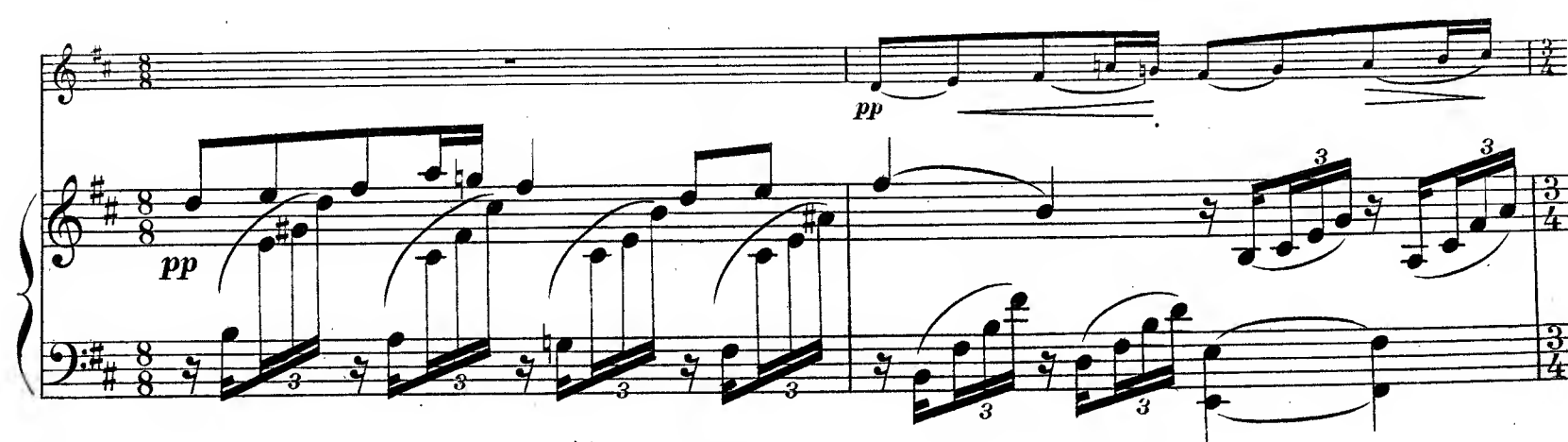
First system of musical notation. It features a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes and a half note, followed by a half note and a quarter note. The bass staff has a complex accompaniment with triplets and sixteenth notes. Dynamics include *f* (forte), *Rit.* (ritardando), and *pp* (pianissimo). A *Ped.* (pedal) instruction is present in the bass staff. A measure rest is marked with an asterisk (\*).




Second system of musical notation. It begins with a measure rest in the treble staff marked "(sourdine)" and a boxed number "16". The bass staff continues with a melodic line featuring triplets. Dynamics include *pp* (pianissimo). The system ends with a measure rest in the bass staff marked with an asterisk (\*).




Third system of musical notation. It features a treble and bass staff. The treble staff has a melodic line with triplets. The bass staff has a complex accompaniment with triplets and sixteenth notes. Dynamics include *pp* (pianissimo). A *Ped.* (pedal) instruction is present in the bass staff. A measure rest is marked with an asterisk (\*).



Fourth system of musical notation. It features a treble and bass staff. The treble staff has a melodic line with triplets. The bass staff has a complex accompaniment with triplets and sixteenth notes. Dynamics include *pp* (pianissimo). A *Ped.* (pedal) instruction is present in the bass staff. A measure rest is marked with an asterisk (\*).

17  ôtez la sourdine

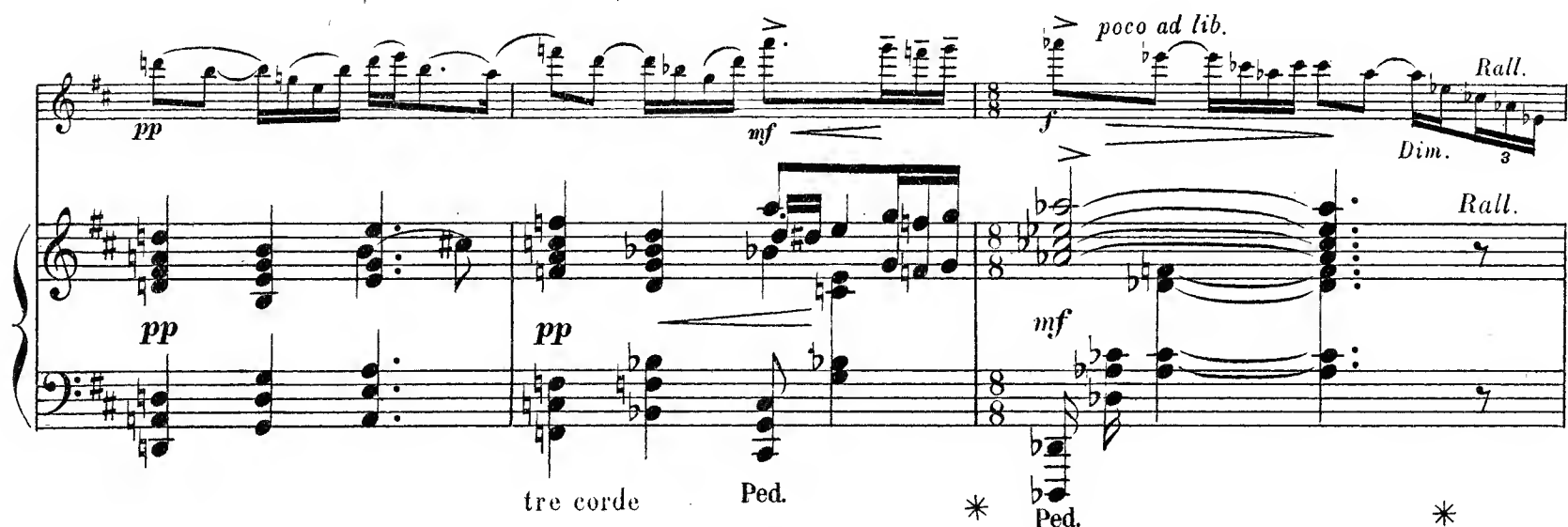
 (Très simplement et dans le sentiment d'un chant populaire)

una corda




pp mf poco ad lib. Rall. Dim. 3 Rall.

tre corde Ped. \*



18  4<sup>e</sup> corde  
(Très simplement et dans le sentiment d'un chant populaire)

a Tempo

prenez la sourdine

a Tempo

Pas très long

una corda

pp



First system of musical notation, measures 1-4. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 1 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measures 2 and 3 continue the melodic and harmonic development. Measure 4 ends with a double bar line.

Second system of musical notation, measures 5-8. Measures 5 and 6 feature trills in the treble staff, marked with *tr*. Measure 7 is marked *pp espress.* and *Doux mais marqué*. Measure 8 contains a triplet in the treble. The system concludes with a double bar line.

Third system of musical notation, measures 9-12. Measure 9 is marked with a box containing the number 19. Measures 10 and 11 feature a triplet in the bass staff. Measure 12 ends with a double bar line.

Fourth system of musical notation, measures 13-16. Measure 13 is marked *4<sup>e</sup> corde*. Measure 14 features a trill in the treble, marked with *tr*. Measure 15 is marked *sf*. Measure 16 contains a triplet in the treble. The system concludes with a double bar line.



*mp*

*p*

Ped. \*

una corda

*pp*

*pp*

Rit.

Rit.

20 *a Tempo*

*pp* 3

*pp*

*a Tempo*

7

*pp*

Ped. \* Ped. \*

una corda sempre

*pp*

*pp*

Ped. \* Ped. \*

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *pp*, *sf*, *pp*.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *pp*, *Cresc.*, *p*.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *poco f*, *Dim. molto*, *pp*, *mf*, *Dim. molto*, *pp*.

una corda jusqu'à la fin

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *pp*, *ppp*, *Chanté 3*, *ppp*, *Perdendosi*.

## III

VIOLON *Très animé*

PIANO *Très animé*

*ff* *sf* *ff* *sf* *ff*

Ped. \*

*ff* *Rall.* *Dim.* *Dim. molto*

*Suivez* *Dimin.*

21 *a Tempo*

*mp*

*a Tempo*

*p*

*a Tempo*

*p*

*pp*

*cresc.*

*Sempre cresc.*

First system of the musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The treble staff contains a melodic line with a fermata and a *ff* dynamic marking. The grand staff features a continuous, rapid sixteenth-note accompaniment, also marked *ff*. Measure numbers 17 and 18 are indicated above the treble staff.

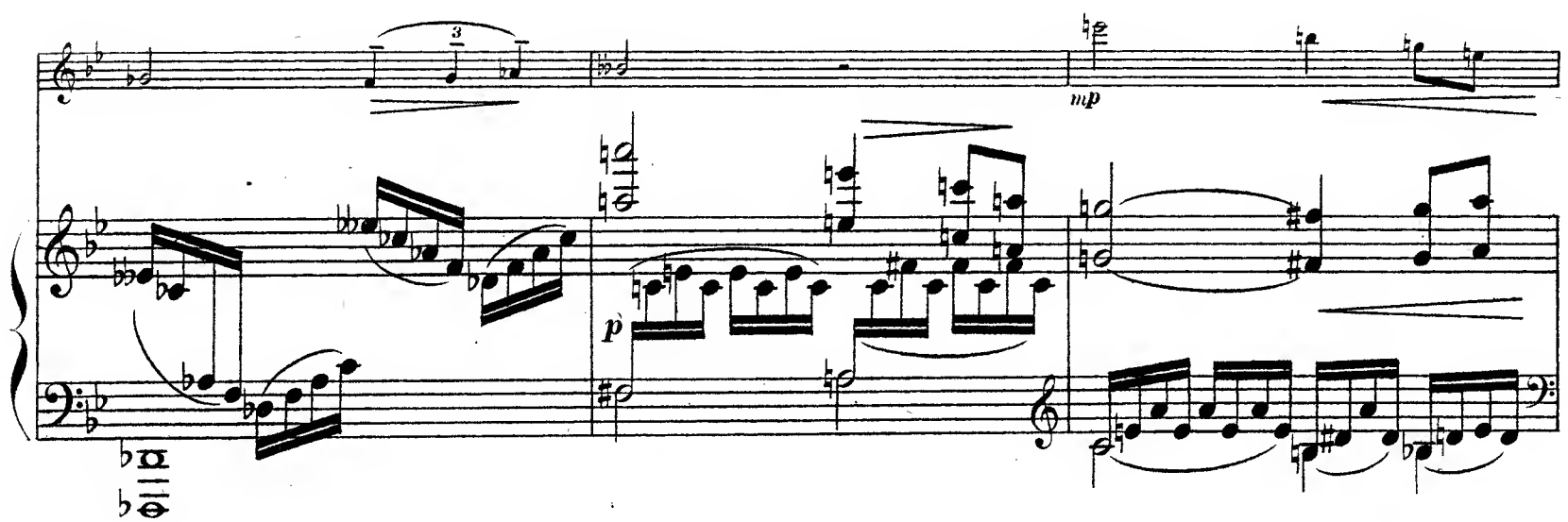
Second system of the musical score. It follows the same three-staff layout. The treble staff has a melodic line with a fermata and a *f* dynamic marking. The grand staff continues with the rapid sixteenth-note accompaniment. Measure number 22 is indicated above the treble staff.

Third system of the musical score. The treble staff has a melodic line with a fermata and a *p* dynamic marking. The grand staff features a continuous, rapid sixteenth-note accompaniment, also marked *p*. Measure numbers 23, 24, 25, and 26 are indicated above the treble staff.

Fourth system of the musical score. The treble staff has a melodic line with a fermata and a *f* dynamic marking. The grand staff continues with the rapid sixteenth-note accompaniment, also marked *f*. Measure numbers 27, 28, 29, and 30 are indicated above the treble staff.



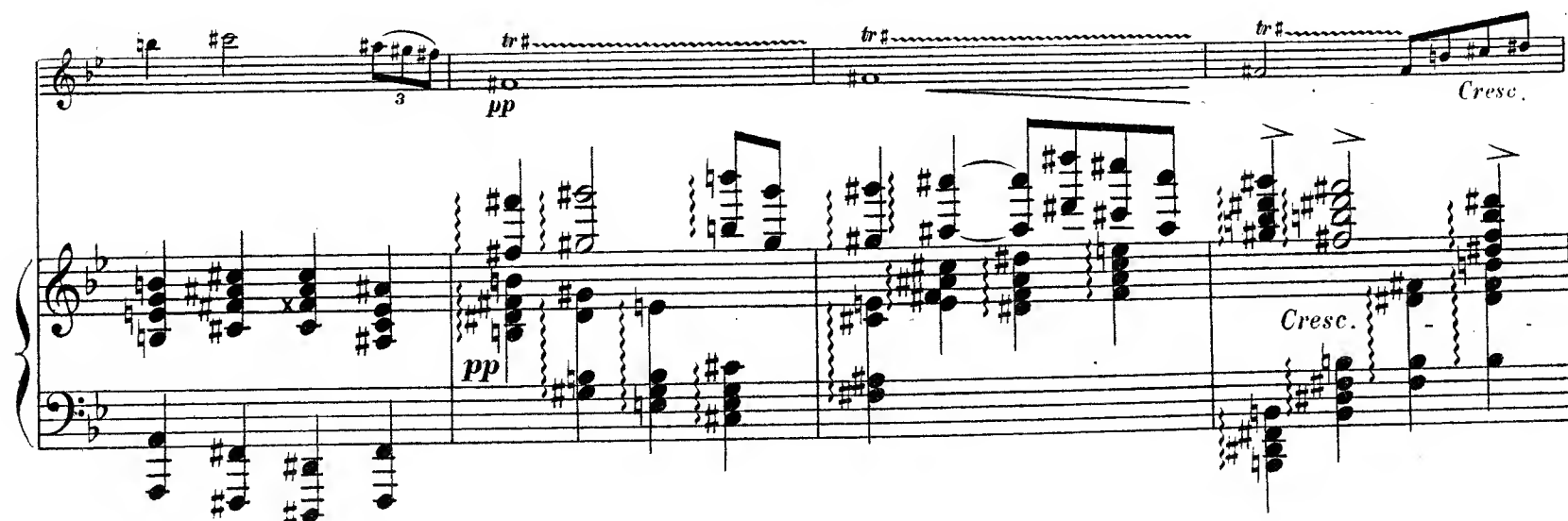
First system of musical notation. The top staff features a melodic line with a triplet of eighth notes marked *Dim.* and a measure marked *mp*. The piano accompaniment consists of two staves with chords and moving lines, including a triplet of eighth notes marked *Dim.* and a measure marked *pp*. The key signature has two flats, and the time signature is 3/4.



Second system of musical notation. The top staff continues the melodic line with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes marked *p*. The key signature has two flats, and the time signature is 3/4.



Third system of musical notation. The top staff begins with a triplet of eighth notes marked *Cresc.* and *f con brio*. The piano accompaniment features a triplet of eighth notes marked *f*. The key signature has two flats, and the time signature is 3/4.



Fourth system of musical notation. The top staff includes a triplet of eighth notes marked *pp* and a measure marked *Cresc.*. The piano accompaniment features a triplet of eighth notes marked *pp* and a measure marked *Cresc.*. The key signature has two flats, and the time signature is 3/4.



This musical score is for a piece titled "Passionnément", marked with the number 23. It is written for a single melodic line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. Dynamics include *tr* (trills), *mf* (mezzo-forte), *p* (piano), *più p* (pianissimo), and *pp* (pianissimo). The piece concludes with a final chord in the piano part.



This page of musical notation is for a piano piece, featuring a vocal line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p', 'Cresc.', 'sempre', 'ff', and 'Dim.'

The first system shows the vocal line with a melody and a piano accompaniment with a rhythmic pattern. The second system continues the vocal line with a 'Cresc.' marking and the piano accompaniment with a 'cresc.' marking. The third system shows the vocal line with a 'sempre' marking and the piano accompaniment with a 'sempre' marking. The fourth system shows the vocal line with a 'ff' marking and the piano accompaniment with a 'ff' marking. The fifth system shows the vocal line with a 'Dim.' marking and the piano accompaniment with a 'Dim.' marking.

First system of musical notation. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clef) with a piano (*p*) dynamic marking. The music features flowing sixteenth-note passages in the right hand and sustained chords in the left hand.

Second system of musical notation. The top staff continues the melodic line, ending with a *pp* (pianissimo) marking. The bottom staff features a grand staff with a mezzo-forte (*m.g.*) dynamic marking. It includes a *ff subito* (fortissimo subito) section in the right hand, marked with a star (\*).

Third system of musical notation. The top staff features a grand staff with a *Ped.* (pedal) marking and a star (\*). The bottom staff continues the grand staff with a *Ped.* marking and a star (\*). The music includes triplets and sustained chords.

Fourth system of musical notation. The top staff features a grand staff with a *p* (piano) dynamic marking and a *Rit. - molto* (Ritardando - molto) marking. The bottom staff continues the grand staff with a *p* marking and a *p espress.* (piano espressivo) marking. The music includes sustained chords and a final melodic phrase.

24

Très modéré

**Très modéré**

*pp* *espress.* *ppp*

2 Ped. \* 2 Ped. \* 2 Ped. \* 2 Ped. \* 2 Ped. 2 Ped. \*

Très animé (1<sup>er</sup> mouvt)

*pp* *Rit.*

**Très animé (1<sup>er</sup> mouvt)** *Rit.*

*pp* *una corda* *tre corde*

*sf* *6* *3* *6*

Très modéré

**Très modéré**

*p* *pp*

pp *espress.* 3

*p* 3

*pp* 3

*p* *Cresc.* 3 *f soutenu* *Dim. molto*

*p* 3 *f* *Dim. molto*

*Rit.* 25 *a Tempo* *pp* 3

*Rit.* *a Tempo* *pp*

Detailed description: This musical score page contains measures 23 through 31. It is written for a violin (top staff) and piano (bottom staff). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. Measure 23 begins with a piano (p) dynamic and a triplet in the violin. Measure 24 features a piano (p) dynamic in the violin and a piano (pp) dynamic in the piano. Measure 25 includes a piano (p) dynamic in the violin, a piano (pp) dynamic in the piano, and a crescendo (Cresc.) marking. Measure 26 features a piano (p) dynamic in the violin, a piano (pp) dynamic in the piano, and a piano (p) dynamic in the piano. Measure 27 includes a piano (p) dynamic in the violin, a piano (pp) dynamic in the piano, and a piano (p) dynamic in the piano. Measure 28 features a piano (p) dynamic in the violin, a piano (pp) dynamic in the piano, and a piano (p) dynamic in the piano. Measure 29 includes a piano (p) dynamic in the violin, a piano (pp) dynamic in the piano, and a piano (p) dynamic in the piano. Measure 30 features a piano (p) dynamic in the violin, a piano (pp) dynamic in the piano, and a piano (p) dynamic in the piano. Measure 31 includes a piano (p) dynamic in the violin, a piano (pp) dynamic in the piano, and a piano (p) dynamic in the piano.

**Très animé (1<sup>er</sup> mouvt)**

**Très animé (1<sup>er</sup> mouvt)**  
*mp*  
*Agilé*

*sf*

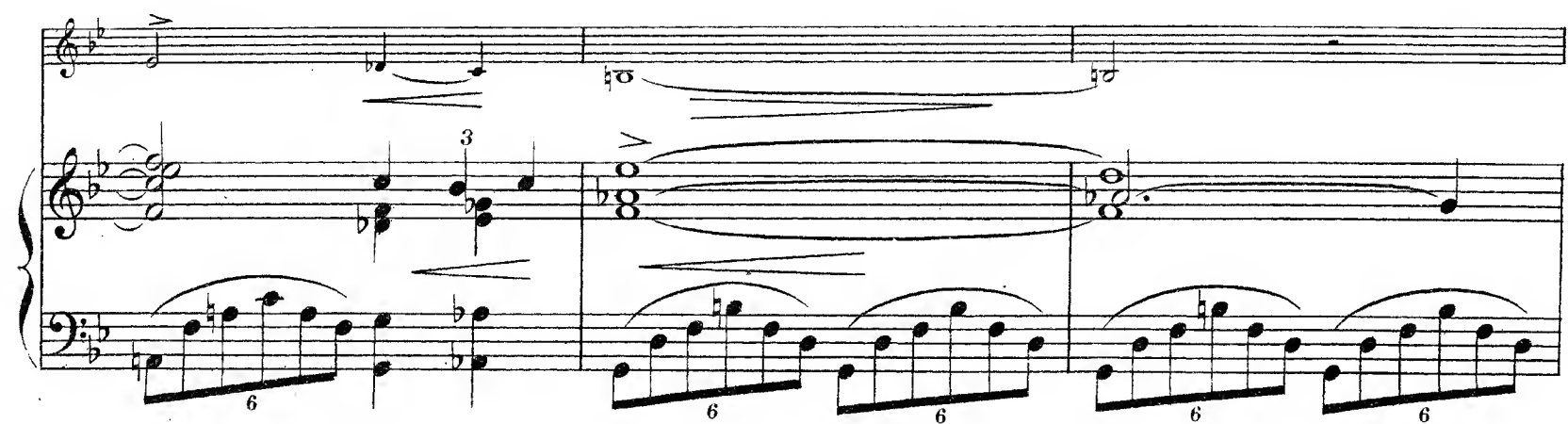
*sf*

*poco f*  
*mp*  
*p*

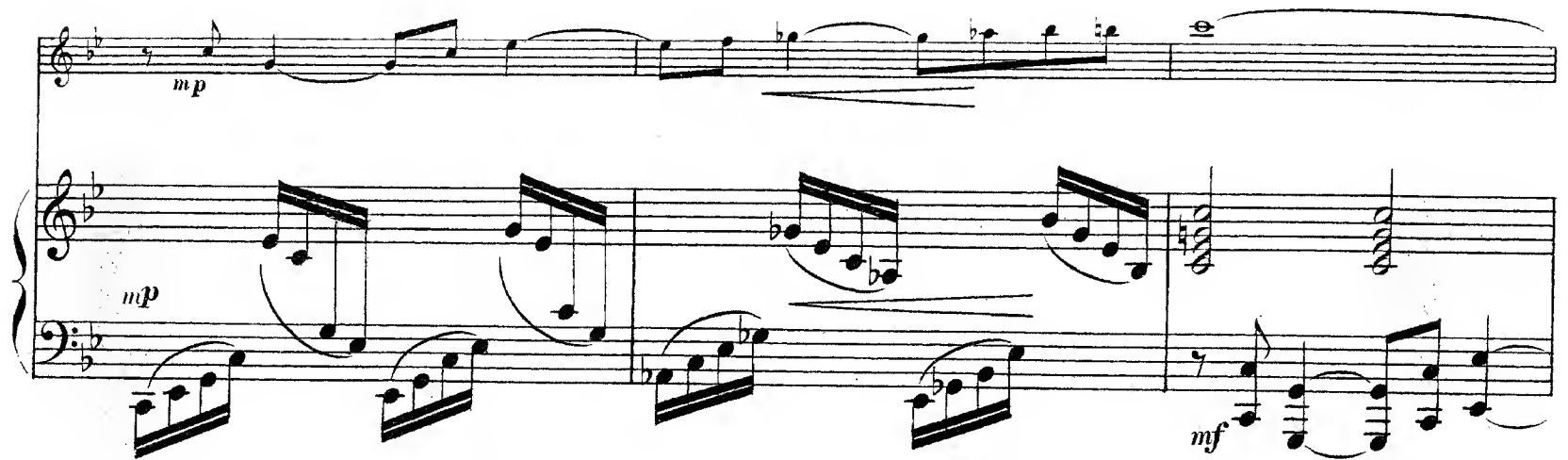
*sf*



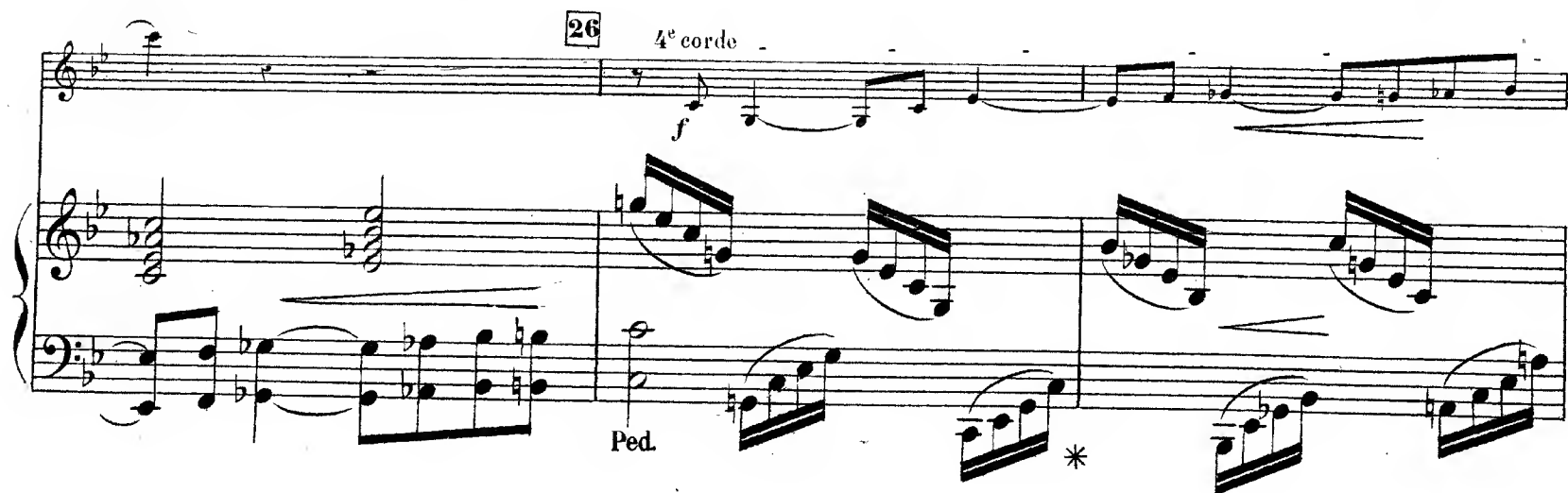
First system of musical notation. The top staff is a single melodic line. The bottom two staves are a grand staff. The right hand has a triplet of eighth notes. The left hand has a continuous eighth-note pattern. Dynamics include *f* and *sf*. Fingering numbers 6 and 3 are present.



Second system of musical notation. The top staff continues the melody. The right hand has a triplet. The left hand continues the eighth-note pattern. Dynamics include *sf*. Fingering numbers 6 and 3 are present.



Third system of musical notation. The top staff has a melodic line starting with *mp*. The right hand has a series of chords. The left hand continues the eighth-note pattern. Dynamics include *mp* and *mf*.



Fourth system of musical notation. The top staff starts with measure 26, marked *f* and *4<sup>e</sup> corde*. The right hand has a series of chords. The left hand continues the eighth-note pattern. Dynamics include *f*. Pedal markings (Ped.) and an asterisk (\*) are present.

marqué

*mp*

*p*

*pp* *espress.*

*pp*

*pp*

una corda

*pp* *sempre*

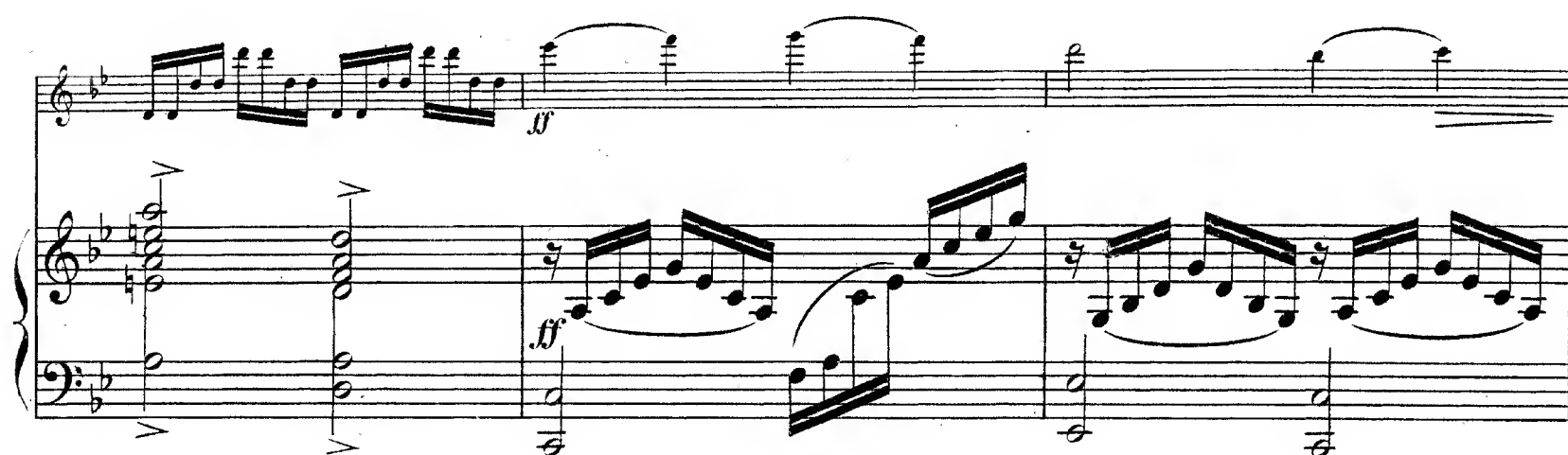


Musical score for "Piano simplifié" by Debussy, measures 27-32. The score is written for piano and includes a vocal line. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system (measures 27-32) features a vocal line with trills and a piano accompaniment with arpeggiated chords. The second system (measures 33-38) features a piano accompaniment with arpeggiated chords and a vocal line with trills. The score includes the following markings:


- Measure 27: *tr* (trill), *p* (piano), *Cresc* (crescendo).
- Measure 28: *tr* (trill).
- Measure 29: *tr* (trill).
- Measure 30: *tr* (trill).
- Measure 31: *tr* (trill).
- Measure 32: *tr* (trill).
- Measure 33: *tr* (trill).
- Measure 34: *tr* (trill).
- Measure 35: *tr* (trill).
- Measure 36: *tr* (trill).
- Measure 37: *tr* (trill).
- Measure 38: *tr* (trill).



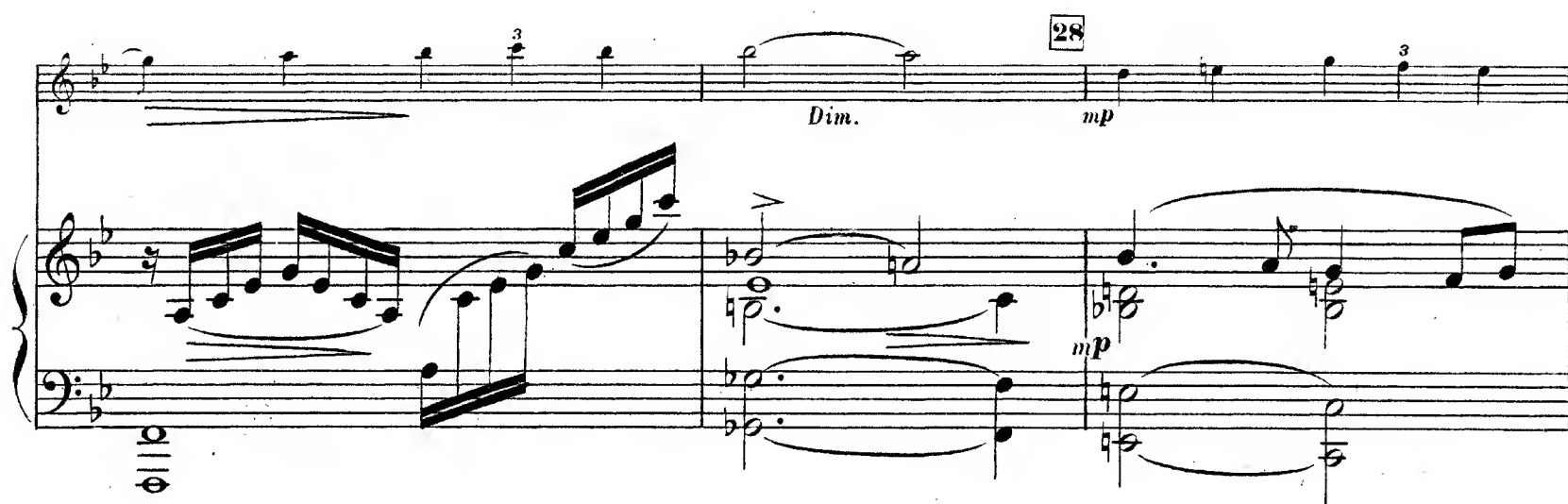
The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, marked *ff* (fortissimo), featuring a continuous eighth-note pattern. The bottom two staves are a grand staff in bass clef, also marked *ff*, with the left hand playing a steady eighth-note accompaniment and the right hand playing chords and single notes.



The second system continues the piece. The top staff has a melodic line with some rests and is marked *ff*. The grand staff below features more complex rhythmic patterns, including sixteenth-note runs in the right hand and sustained notes in the left hand.



The third system shows the continuation of the musical themes. The top staff has a melodic line with some rests. The grand staff below features more complex rhythmic patterns, including sixteenth-note runs in the right hand and sustained notes in the left hand.



The fourth system concludes the page. The top staff includes a measure marked with a box containing the number 28, followed by a *Dim.* (diminuendo) marking and a *mp* (mezzo-piano) dynamic. The grand staff below features more complex rhythmic patterns, including sixteenth-note runs in the right hand and sustained notes in the left hand.

44

*Cresc.*

*Cresc.*

*Sempre cresc.* *ff*

*Sempre cresc.* *ff*

The musical score consists of four systems of staves. The first system (measures 44-46) features a single melodic line in the treble clef and a piano accompaniment in the grand staff. The second system (measures 47-49) continues the piano accompaniment with a more active bass line. The third system (measures 50-52) introduces a new melodic line in the treble clef, marked 'Sempre cresc.' and 'ff'. The fourth system (measures 53-55) continues the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

17

*f* sempre

*p*

29

*poco f*

*f*

*f*

*ff*

This musical score is for a piano piece, spanning measures 17 to 32. The key signature is B-flat major (two flats). The score is written for a grand piano, with a treble and bass staff joined by a brace. Measure 17 begins with a forte (*f*) dynamic and the instruction 'sempre'. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A crescendo hairpin is visible in measure 18. Measure 19 starts with a piano (*p*) dynamic. The right hand has a melodic line with a slur, and the left hand continues with eighth notes. Measure 20 shows a 'poco f' (poco forte) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 21 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 22 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 23 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 24 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 25 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 26 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 27 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 28 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 29 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 30 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 31 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 32 is marked with a forte (*f*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes.

This musical score page contains measures 27 through 34. It is written for a violin and piano. The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into four systems, each with a violin staff and a piano grand staff (treble and bass clefs).

- Measure 27:** The violin plays a sixteenth-note scale. The piano accompaniment features a bass line with chords and a treble line with chords and a melodic line. Dynamics include *f* and *pp*.
- Measure 28:** The violin continues the scale. The piano accompaniment has a more active treble line. Dynamics include *f* and *pp*.
- Measure 29:** The violin plays a series of eighth notes. The piano accompaniment has a steady bass line. Dynamics include *f* and *pp*.
- Measure 30:** The violin plays a series of eighth notes. The piano accompaniment has a steady bass line. Dynamics include *f* and *pp*.
- Measure 31:** The violin plays a series of eighth notes. The piano accompaniment has a steady bass line. Dynamics include *f* and *pp*.
- Measure 32:** The violin plays a series of eighth notes. The piano accompaniment has a steady bass line. Dynamics include *f* and *pp*.
- Measure 33:** The violin plays a series of eighth notes. The piano accompaniment has a steady bass line. Dynamics include *f* and *pp*.
- Measure 34:** The violin plays a series of eighth notes. The piano accompaniment has a steady bass line. Dynamics include *f* and *pp*.

Dynamic markings include *f* (forte), *pp* (pianissimo), *f con brio*, *Cresc.* (crescendo), *tr* (trill), and *mf* (mezzo-forte).

First system of the musical score. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include a piano (*p*) marking in the middle of the system. A rehearsal mark '17' is present above the first measure of the piano part.

Second system of the musical score. The melodic line continues with a series of eighth notes. The piano accompaniment has a more complex texture with sixteenth-note runs in the right hand. Dynamics include *pp* (pianissimo) at the start and *mf* (mezzo-forte) in the piano part. The instruction 'una corda' is written below the piano part, indicating a change in piano texture.

Third system of the musical score. The melodic line features a triplet of eighth notes. The piano accompaniment continues with its characteristic rhythmic patterns. Dynamics include *p* (piano) markings in both the melodic and piano parts.

Fourth system of the musical score. The melodic line includes a triplet and a crescendo marking (*Cresc.*). The piano accompaniment features more complex sixteenth-note passages. Dynamics include *p* (piano) markings.

sempre

tre corde

31

*al f*

*dim.*

*p*

*dim.*

*p*

*Cresc.*

*molto*

*Cresc.*

*molto*

Detailed description: This musical score page contains four systems of music. The first system (measures 30-31) features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The second system (measures 32-33) continues the vocal line and piano accompaniment, with a forte (f) dynamic marking. The third system (measures 34-35) shows a decrescendo (dim.) in the vocal line and piano accompaniment, with a piano (p) dynamic marking. The fourth system (measures 36-37) features a crescendo (Cresc.) in the vocal line and piano accompaniment, with a molto dynamic marking. The piano part includes various chordal textures and melodic lines.



This musical score is for a piano piece, page 49. It consists of four systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a right hand with chords and a left hand with a rhythmic pattern of eighth notes. Dynamics include *ff* and *ff espress.*. Fingerings 3 and 6 are indicated. The second system continues the piano accompaniment with a right hand melody and a left hand accompaniment. The third system shows a right hand melody with a triplet and a left hand accompaniment. The fourth system features a right hand melody with a triplet and a left hand accompaniment. Dynamics include *sf* and *meno f*. Fingerings 3 and 6 are indicated.

*ff* *ff espress.* 3 6 6 3

*sf* *meno f* 3 *meno f*



17

*ff*

*Rall. 3*

*M.D.*

*Ped.*

*Rit.*

*f*

*Dim.*

*Rit.*

*p*

*Ped.*

\*

33 *Pressez un peu*

*p*

*3*

*Accel.*

*Pressez un peu*

*p*

*Accel.*

*Pressez encore*  
*pp*

*Pressez encore.*  
*f*  
*mp*

*pp accel.*  
*Cresc. ed accel.*

*pp*  
*p*  
*tr*

*Cresc.*  
*Cresc.*

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The first system begins with a forte (*f*) dynamic in the bass and a piano (*pp*) dynamic in the treble. It includes the instruction *Pressez encore* and features triplet figures in the bass. The second system continues with *f* and *mp* dynamics, also including *Pressez encore.* and triplet figures. The third system introduces *pp accel.* and *Cresc. ed accel.* markings, with triplet figures in the bass. The fourth system features *pp* and *p* dynamics, a trill (*tr*) in the treble, and *Cresc.* markings in both staves. The score concludes with a final triplet figure in the bass.









# ROUART, LEROLLE & C<sup>IE</sup>

ÉDITEURS

29, Rue d'Astorg - PARIS (8<sup>e</sup>)

## MUSIQUE INSTRUMENTALE

### PIANO ET VIOLON

|                                                                               | Prix nets |
|-------------------------------------------------------------------------------|-----------|
| Bachmann (Alberto). Nocturne.....                                             | 2 »       |
| — Sérénade.....                                                               | 2 »       |
| Balutet (M.). Sonate en sol mineur..                                          | 8 »       |
| Bernberg (H.). Rêverie.....                                                   | 2 50      |
| — Cantilène.....                                                              | 2 »       |
| — Scherzo appassionato.....                                                   | 3 »       |
| Bentz (J.). La Première position :                                            |           |
| 1 <sup>re</sup> Série.....                                                    | 2 50      |
| 2 <sup>re</sup> Série.....                                                    | 2 50      |
| Berthet (F.). Berceuse pour piano et violon (ou violoncelle).....             | 2 »       |
| — Andante.....                                                                | 2 »       |
| Bonnay (Th.). L'Espérance, andante..                                          | 1 75      |
| — Le Souvenir, caprice.....                                                   | 1 75      |
| Bordier d'Angers (Jules). A la rame, barcarolle.....                          | 2 50      |
| Bourgault-Ducoudray. Les Bergers à la Crèche.....                             | 2 »       |
| Bresles (H.). Binou, rêverie bretonne                                         | 2 »       |
| Bull (Georges). Nuit seraine, barcarolle                                      | 2 »       |
| Capet (L.). Visioun.....                                                      | 1 75      |
| Carman. Berceuse.....                                                         | 2 »       |
| Castéra (René de). Souate en mi min.                                          | 7 »       |
| Charpentier (A.). Quatre petites pièces très faciles à la première position : |           |
| N <sup>o</sup> 1. En Vacances.....                                            | 1 »       |
| 2. Berceuse.....                                                              | 1 »       |
| 3. Prière.....                                                                | 1 »       |
| 4. Pastorale.....                                                             | 1 »       |
| Chrétien (Hedwige). Sérénade.....                                             | 2 50      |
| — Vers l'Infini.....                                                          | 2 »       |
| Collin (H.). L'Anniversaire.....                                              | 2 50      |
| Crickboom (Mathieu). Esquisses.....                                           | 3 »       |
| Crocé-Spinelli Novelette (ou violone.)                                        | 2 50      |
| Daleroze (E. Jaques). Berceuse, op. 13                                        | 2 »       |
| — Canzonetta, op. 11.....                                                     | 2 50      |
| — Chant mélancolique, op. 2.....                                              | 1 75      |
| — Romance, op. 2.....                                                         | 2 50      |
| Defosse (H.). Berceuse.....                                                   | 1 75      |
| Desmoulin. Sonate.....                                                        | 8 »       |
| Desormes (L.-C.). En revenant de la Revue, polka.....                         | 2 »       |
| — Le Soir, prière (transcription de A. Joubert).....                          | 1 75      |
| Diot (Albert). Capricetto en forme de sérénade.....                           | 2 »       |
| Domerc (Jules). Trois mélodies.....                                           | 4 »       |
| — Les premiers beaux jours. — Doux espoir. — Simplicité.....                  |           |
| Doret (Gustavo). Air.....                                                     | 2 »       |
| Dupérier (Jéau). Sonate poétique.....                                         | 5 »       |
| Durand (E.). Le Binou.....                                                    | 2 50      |
| D'Erlanger (Frédéric). Sonate.....                                            | 8 »       |
| Eymicu. Prélude dramatique.....                                               | 2 »       |
| Farjall (Lucien). Mazurka-caprice.....                                        | 2 50      |
| — Causerie badine.....                                                        | 2 50      |
| Faye-Jozin (Fréd. de). Cantilène.....                                         | 1 35      |
| Flamant (Ed.). Op. 5. Aubade.....                                             | 1 50      |
| Flaxland (Gustavo). Berceuse d'Yvonne                                         | 1 75      |
| — Rêverie.....                                                                | 2 »       |
| Focheux (J.). Rêve d'enfant, berceuse.                                        | 1 75      |
| Forster (R.). Douce Mandoline, célèbre sérénade.....                          | 2 »       |
| — Valse de la Femme, mélodie.....                                             | 1 35      |
| Gaudon (E.). Morche des petits vasiéens                                       | 2 »       |
| Georges (Alexandre). Prélude d'Axel.                                          | 2 50      |
| Gregh (Louis). Chanson béarnaise (transc. par Em. Périer).....                | 2 »       |
| — Les Bergers Watouu (transc. par Em. Périer).....                            | 2 50      |
| — Pastorale Louis XV.....                                                     | 2 50      |
| — Simple histoire.....                                                        | 1 75      |
| — Sérénade basque.....                                                        | 2 50      |
| — L'Immensité (suite de valse).....                                           | 3 »       |
| — Murmure de bal (intermezzo).....                                            | 3 »       |
| — Rêverie-sérénade.....                                                       | 2 »       |
| — Ocean of love (Océan d'Amour), suite de valse.....                          | 3 »       |
| — Rubis royal, valse.....                                                     | 3 »       |
| — Soir d'Automne, suite de valse.....                                         | 3 »       |
| — Coquetterie, arrangé par J.-G. Pennequin.....                               | 2 50      |
| — Staccato.....                                                               | 2 50      |
| Guiot (G.). Mélodie élégiaque.....                                            | 2 50      |
| Halset (L.). Comme à Venise, barcarolle                                       | 1 75      |
| Hallice-Bertran. Andante.....                                                 | 2 »       |
| — Berceuse.....                                                               | 2 »       |
| — Cavatine.....                                                               | 2 50      |
| Mervilliers (de l.). Gavotte des Escho-lers.....                              | 1 75      |
| — Hymne des 15 ans.....                                                       | 1 75      |
| Holzer (B.). Loin d'ici ma pensée, mél.                                       | 1 50      |
| Chausson (E.). Trias.....                                                     | 12 »      |

### PIANO ET VIOLON

|                                                                                   | Prix nets |
|-----------------------------------------------------------------------------------|-----------|
| Hue (Georgo). Romance pour violon (existe avec orchestre).....                    | 2 50      |
| Kral (J.-N.). La Viennoise, célèbre marche.....                                   | 2 »       |
| Kriens. Dans la campagne.....                                                     | 1 50      |
| — Sérénade mélancolique.....                                                      | 1 75      |
| — Concerto en ré majeur.....                                                      | 6 »       |
| Labey (Mareol). Sonate.....                                                       | 8 »       |
| Lamothe (G.). Madrigal de François I <sup>er</sup>                                | 2 50      |
| Landry (A.). Petits violons du roi Louis XIV, air à danser.....                   | 2 »       |
| Laporte (L.). Sérénade vénitienne.....                                            | 2 50      |
| Le Borne. Nocturne de l'absent.....                                               | 2 50      |
| — Sympli. Concerto (2 pianos).....                                                | 10 »      |
| Le Bref (A.). Fantaisie.....                                                      | 2 »       |
| Léclerc (Dezso). Sérénade à Thibault                                              | 2 »       |
| Lekeu (G.). Sonate en sol.....                                                    | 8 »       |
| Lemaitre (L.). Aubade.....                                                        | 2 »       |
| Lemaitre (Amédée). Aubade.....                                                    | 2 »       |
| Léon (Louis). Mennet en ré, très facile                                           | 2 »       |
| — Rondo mignon, très facile.....                                                  | 1 35      |
| Léoncavallo (R.). Sérénade.....                                                   | 2 »       |
| Lesur. Sonate.....                                                                | 6 »       |
| Lefocart (H.). Fantaisie romantique..                                             | 2 50      |
| — Sérénade.....                                                                   | 1 75      |
| Magnard (Alb.). Sonate, op. 13.....                                               | 8 »       |
| Marchot (Alfred). Rêve d'enfant.....                                              | 2 50      |
| Martin Petrus. Impromptu.....                                                     | 2 »       |
| Massart (R.). Six mélodies de Th. Radoux, transc. en deux suites :                |           |
| 1 <sup>re</sup> suite :                                                           |           |
| N <sup>o</sup> 1. Vous m'oubliez.....                                             |           |
| 2. Sérénade du Titlen.....                                                        |           |
| 3. Font. sur paroles du cœur... 5 »                                               |           |
| 2 <sup>e</sup> suite :                                                            |           |
| N <sup>o</sup> 1. Chanson du Pêcheur.....                                         |           |
| 2. La Nuit sur la lagune.....                                                     |           |
| 3. La Joconde..... 5 »                                                            |           |
| Mathieu (Ant.). Berceuse.....                                                     | 1 75      |
| — Romance sans paroles.....                                                       | 1 35      |
| Melchior (Gustave). Bohéma-Czardas..                                              | 2 50      |
| Millont (B.). Souvenir.....                                                       | 1 35      |
| Navil (C.). Hymne à la nuit.....                                                  | 2 50      |
| Neustadt (Ch.). Gavotte favorite de Marie-Antoinette, transc. par Em. Périer..... | 2 50      |
| Offenbach (J.). Fantaisie sur « La Vie Parisienne ».....                          | 2 50      |
| Palicot (G.). Sérénade d'Amour.....                                               | 2 50      |
| Parent (Armand). Mélodie sur une Etude de Schumann.....                           | 1 35      |
| — Sonate en fa.....                                                               | 8 »       |
| Paulin (Gaston). Cavatine moderne..                                               | 2 50      |
| Perrot (G.). Doux réveil. Berceuse... 1 75                                        |           |
| — Calme solitude.....                                                             | 1 75      |
| — Rêve d'Arléquin.....                                                            | 2 »       |
| Pfeiffer (G.). Musette, transcrite par Louis Gregh.....                           | 2 50      |
| — Op. 28. Sonate.....                                                             | 6 »       |
| Raynal (F.). Berceuse.....                                                        | 1 75      |
| Reuchsel (Maurice). Scherzando.....                                               | 2 »       |
| Ropartz (J. Guy). Lamento.....                                                    | 3 »       |
| Roussel (Albert). Sonate en ré mineur                                             | 8 »       |
| Ruiz del Portal. Retraite espagnole (transc. par L. Gregh).....                   | 2 50      |
| Satie (Erik). Choses vues à droite et à gauche.....                               | 2 50      |
| Schindler (Gaston). Andante.....                                                  | 2 25      |
| Schmitt (Florent). Chant du Soir.....                                             | 2 »       |
| Simon (C. P.). Sonate fantaisie.....                                              | 5 »       |
| — 2 <sup>e</sup> Sonate.....                                                      | 7 »       |
| — Romance sans paroles.....                                                       | 2 50      |
| Sivori (C.). Dors mon enfant, berceuse.                                           | 2 50      |
| — Cantabile.....                                                                  | 2 50      |
| Szule (Joseph). Sonate.....                                                       | 8 »       |
| Thomas (Alex.). Quatre pièces faciles et progressives. Recueil.....               | 4 »       |
| N <sup>o</sup> 1. Berceuse.....                                                   | 1 35      |
| 2. Romance sans paroles.....                                                      | 1 35      |
| 3. Poyane.....                                                                    | 1 »       |
| 4. Valse lente.....                                                               | 1 75      |
| Toby (H. P.). Mequet des Petits pages.                                            | 2 50      |
| — Gavotte-Trionne.....                                                            | 2 50      |
| — Sérénade mauresque.....                                                         | 2 50      |
| — Op. 67. Romance.....                                                            | 2 70      |
| Trant (P.). Elégie.....                                                           | 1 75      |
| Vinée (Ausselme). Sonate.....                                                     | 5 »       |
| Wailly (Paul de). 1 <sup>re</sup> Sonate, op. 26..                                | 8 »       |
| — 2 <sup>e</sup> Sonate.....                                                      | 8 »       |
| Breville (de) Sonate en ut dièse piano et violon. 10                              |           |

### VIOLON SEUL

|                                                                                                                                                                 | Prix nets |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
| Offenbach (J.). Airs de in « Vie Parisienne ».....                                                                                                              | 2 »       |
| Pietrapertosa. Bals de Société. Recueil de danses.....                                                                                                          | 1 50      |
| — Paris Dansant. Recueil de danses..                                                                                                                            | 1 50      |
| — Variétés musicales, marches et morceaux de genre.....                                                                                                         | 1 50      |
| — Bijoux, airs d'opéras célèbres.....                                                                                                                           | 1 50      |
| Viardot (Paul). Etudes mélodiques et progressives (avec 2 <sup>e</sup> violon accompagnateur). 1 <sup>re</sup> cahier, 1 <sup>re</sup> position, 20 études..... | 3 50      |
| — Id. 2 <sup>e</sup> cahier, 21 études.....                                                                                                                     | 4 »       |
| Villiers (de). Gammes.....                                                                                                                                      | 2 50      |

### ALTO ET PIANO

|                                                      |      |
|------------------------------------------------------|------|
| Daleroze (E. Jaques). Chant mélancolique, op. 2..... | 1 75 |
| — Romance, op. 2.....                                | 2 50 |
| Gregh (Louis). Chant du Bûcheron...                  | 1 50 |
| Matez (Em.). Sonate.....                             | 6 »  |

### PIANO ET VIOLONCELLE

|                                                                      |      |
|----------------------------------------------------------------------|------|
| Balutet (M.). Sonate en sol mineur...                                | 8 »  |
| Berthet (F.). Berceuse, piano et violoncelle, ou violon.....         | 2 »  |
| — Andante.....                                                       | 2 »  |
| Bresles (H.). Binou, rêverie bretonne                                | 2 »  |
| Carman (Marius). Berceuse.....                                       | 2 »  |
| Chausson (E.). Interlude.....                                        | 1 50 |
| — Pièce.....                                                         | 3 »  |
| Chrétien (Hedwige). Ronde de nuit...                                 | 2 »  |
| Crocé-Spinelli. Novelette.....                                       | 2 50 |
| Daleroze (E. Jaques). Chant mélancolique, op. 2.....                 | 2 50 |
| — Romenco, op. 2.....                                                | 2 50 |
| Damaré (E.). Méditation.....                                         | 1 75 |
| Desormes (L.-C.). Le Soir, prière (transcription par A. Joubert).... | 1 75 |
| Diot (Albert). Capricetto, en forme de sérénade.....                 | 2 »  |
| Duran Alexanian. Berceuse.....                                       | 2 50 |
| — Deux pièces d'après l'oratorio de Noël de J.-S. Bach :             |      |
| N <sup>o</sup> 1. Air.....                                           | 1 75 |
| 2. Pastorale.....                                                    | 1 75 |
| — Les deux en un recueil.....                                        | 2 50 |
| Doret (Gustavo). Air.....                                            | 2 »  |
| Flaxland (Gustavo). Berceuse d'Yvonne                                | 1 75 |
| — Rêverie.....                                                       | 2 »  |
| Francmesnil (R. de). Andante.....                                    | 2 50 |
| Fred de Fayo-Jozin. Contilène.....                                   | 1 35 |
| Gregh (Louis). Les Bergers Watouu (arr. par M. Galizine).....        | 2 50 |
| — 1 <sup>re</sup> romance sans paroles.....                          | 2 »  |
| — Simple histoire.....                                               | 1 75 |
| — 2 <sup>e</sup> romance sans paroles.....                           | 2 »  |
| — Sérénade basque.....                                               | 2 50 |
| — Aveu, 3 <sup>e</sup> lied.....                                     | 2 »  |
| — Chant du Bûcheron.....                                             | 1 50 |
| — Sérénade andalouse.....                                            | 2 50 |
| Guiot (G.). Mélodie élégiaque.....                                   | 2 50 |
| Hue (Georges). Andante et scherzo... 4 »                             |      |
| — Andante.....                                                       | 2 »  |
| — Scherzo.....                                                       | 3 »  |
| (Les mêmes av. accomp. d'orch.).....                                 |      |
| Lederer (Dezso). Caprice.....                                        | 2 50 |
| Lekeu. Sonate en sol, arr. pour piano et violoncelle.....            | 8 »  |
| Léoncavallo. Sérénade.....                                           | 1 75 |
| Luzzato (F.). Elégie, op. 60.....                                    | 1 75 |
| — Sonate, op. 56.....                                                | 7 »  |
| Magnard. Sonate, op. 20.....                                         | 8 »  |
| Moutrichard (A. de). Soir, pièce... 3 »                              |      |
| Palicot (G.). Air de bollo.....                                      | 2 50 |
| — Aubade espagnole.....                                              | 2 50 |
| — Berceuse.....                                                      | 2 »  |
| — En badinant, scherzo.....                                          | 2 50 |
| — Grand solo pathétique.....                                         | 2 50 |
| Paulin (Gaston). L'heure ineffable... 2 50                           |      |
| Pfeiffer (G.). Op. 28. Sonate.....                                   | 6 »  |
| — Chanson russe (arr. par Ph. Courras)                               | 2 50 |
| — Musette (arr. par Louis Gregh)....                                 | 2 50 |
| Pienné (Paul). Sonate.....                                           | 7 »  |
| Provinciani (E.). Sérénade.....                                      | 1 75 |
| Rouchini (P.). Op. 9. Gavotta.....                                   | 2 50 |
| — Arla et caprice final.....                                         | 2 50 |
| Rousseau (Sam.). Rondes et blanches                                  | 2 »  |
| Salmon (Joseph). Coprice.....                                        | 2 50 |

### PIANO ET VIOLONCELLE

|                                                                              | Prix nets |
|------------------------------------------------------------------------------|-----------|
| Stupuy (Paul). Contemplation, mélodie                                        | 2 »       |
| Trille Peter. Aubon vicux temps. I. Galant souvenir. II. Marivaudage... 2 25 |           |
| — Soir à Séville :                                                           |           |
| I. Romance.....                                                              | 1 75      |
| II. Pendant le Boléro.....                                                   | 2 50      |
| — Devant l'espace.....                                                       | 2 25      |
| — Retraite moldave.....                                                      | 2 25      |
| Van Goens (D.). Tarentelle, op. 24... 3 »                                    |           |
| — Valse de concert, op. 23.....                                              | 2 50      |

### TRIOS

|                                                                                                         |      |
|---------------------------------------------------------------------------------------------------------|------|
| Bordier d'Angers (Jules). Les Ménétriers du Diable, op. 33, caprice fantaisie pour deux violons et alto | 5 »  |
| Coindreau (Pierre). Trio pour piano, violon et violoncelle.....                                         | 9 »  |
| Ducourau (M.). Trio pour piano, violon et violoncelle.....                                              | 10 » |
| Guiraud (Georges). Dans les Bruyères, piano, violon et violoncelle, tiré de Petit Roman.....            | 2 50 |
| Le Borne (Fernand). Trio en ré mineur, piano, violon et violoncelle.....                                | 12 » |
| Lefèvre (Ch.). Ballade pour piano, flûte et violoncelle.....                                            | 3 »  |
| Lekeu (C.). Trio pour piano, violon et violoncelle.....                                                 | 12 » |
| Levadé (Charles). Prélude religieux, piano, violon et violoncelle.....                                  | 5 »  |
| — Scherzo-valse, piano, viol. et violonc. 5 »                                                           |      |
| Luzzato (F.). Troisième trio, piano, violon et violoncelle.....                                         | 10 » |
| Magnard. Trio, piano, violon et violonc. 15 »                                                           |      |
| Pfeiffer (G.). Musette pour hautbois, clarinette et basson.....                                         | 1 50 |
| Roussel (Albert). Trio pour piano, violon et violoncelle.....                                           | 9 »  |
| Schwarz (Em.). Nocturne pour piano, violon et violoncelle.....                                          | 8 »  |
| Wailly (Paul de). Aubade pour flûte, hautbois et clarinette.....                                        | 2 50 |

### QUATUORS

|                                                                                          |      |
|------------------------------------------------------------------------------------------|------|
| Chausson (Ernest). Quatuor en la majeur, op. 30, piano, violon, alto et violoncelle..... | 12 » |
| — Petite partition in-16.....                                                            | 4 »  |
| D'Erlanger (Frédéric). Quatuor, deux violons, alto et violonc. Part. sép. 8 »            |      |
| Lazzari (Silvio). Quatuor en la mineur, pour 2 violons, alto et violonc... 8 »           |      |
| — Petite partition in-16.....                                                            | 4 »  |
| Lekeu (Guillaume). Quatuor (inachevé), piano, violon, alto et violoncelle.. 12 »         |      |
| — Petite partition in-16.....                                                            | 3 »  |
| Léoncavallo. Gavotte p. quat. à cord. 3 »                                                |      |
| — Sérénade pour quatuor à cordes... 3 »                                                  |      |
| Magnard (A.). Quatuor à cordes.....                                                      | 12 » |
| Porthmann. Quatuor pour 2 violons, alto et violoncelle, parties.....                     | 5 »  |
| Renié. Quatuor à cordes.....                                                             | 8 »  |
| Ropartz (J.-Guy). Quatuor en sol min. 2 violons, alto et violonc. Partit.. 6 »           |      |
| — Parties séparées.....                                                                  | 5 »  |
| — Sérénade, 2 violons, alto et violoncelle. Partition.....                               | 4 »  |
| — Parties séparées.....                                                                  | 3 »  |
| Steck (Paul). Prière, piano, violon, alto et violoncelle.....                            | 2 50 |
| — Romenco, piano, violon, alto et viol. 2 50                                             |      |
| Wailly (Paul de). Poème, 2 violons, alto et violoncelle. Partition in-16. 2 »            |      |
| — Parties.....                                                                           | 6 »  |
| — Sérénade pour flûte, violon, alto et violoncelle. Petite partition in-16.. 4 »         |      |

### QUINTETTES

|                                                                                          |      |
|------------------------------------------------------------------------------------------|------|
| Magnard. Quintette, piano, flûte hautbois, clarinette, basson, partition et parties..... | 20 » |
| Simia (G.-R.). Quintette pour piano, 2 violons, alto et violoncelle.....                 | 12 » |
| Wailly (Paul de). Quintette en fa min. pour piano, 2 violons, alto et viol. 12 »         |      |

### SEXTUORS

|                                                                                              |      |
|----------------------------------------------------------------------------------------------|------|
| Chausson (Ernest). Concert en ré majeur, op. 21 pour piano, violon et quatuor d'orchets..... | 12 » |
| Roussel (Albert). Divertissement pour flûte, hautbois, clarinette, basson, cor et piano..... | 6 »  |